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"WHITE-HEADED BOY" **EXCEPTIONAL PLAY**

Irish Company Gives Notable Addition to Season's List of Distinctive Productions

Broad—A little company of players from Ireland, over the seas, gave Philadelphia one of its finest lessons in the art of character acting last night, and mixed in so much that was laughable and whole-hearted that the meanest-spirited person could not accuse them of being process of the company of the comp

spirited person could not accuse them of being prosy or, for one moment, uninteresting.

When the roll is taken at the end of the year, the Irish Players' presentation of Lennox Robinson's "White Headed Boy" must be included near the top of the list of the well written, and, what is more strange, it must be placed just as high in the ranks of the entertaining. Therein lies its originality—its widespread appeal. ts widespread appeal; The first-night audience found it,

two-sided creation, built, perhaps by accident, for two standards of appre-ciation. Those that approached it as a study in character were rewarded by a gallery of cameo-like portraits that never for an instant stepped from their frames. Those that went to pass away an evening were rewarded by a spar-kling comedy that not only brought the laugh of the minute, but left a smile in the memory long after the last cur-tain fell.

The Geoghegan family and their "white-headed boy," at once their joy and their burden, were as amusing as the individual members of the audience cared to make them, or they were as umanly real.

It took great acting to put over the real force of Mr. Robinson's brilliantly written comedy, and there was that kind of acting in plenty. It is seldom that the city has the pleasure of applauding or acting in plenty. It is seldom that the city has the pleasure of applauding the ability of a man like Arthur Sinclair, well remembered here from eight or nine years ago. The man is uncanny in his power, whether it be for the more easily turned laugh, or the subtle, gentler suggestion of pathos or slyness. It would not be fair to say that Sinclair dominated the scenes, though he might have done so with an ordinary company. Here, however, was the indefatigable Maire O'Neill, red-faced, buoyant, capable as ever, a mistress of the comedy art, in the role of Aunt Ellen. Sydney Morgan as George, poor, harassed, peevish George, the first to rebel against the spoiling of the mother's darling, the "white-headed boy," was another who put untold art as well as fun into his role. Arthur Shields was a most delightfully believable youngster in the name part, even in his noost selfish moments. And the in his next selfish moments. And the rest of the family, and their servant, and rest of the family, and their servant, and their neighbors, were done, with a possible exception or so, with a rare kind of creative ability that startled the sluggish, gated theatregoer out of his seat.

It would be futile to detail the plot of such a play as this—like applying a chemical test to a wonderful meal. It is really all explained in the title. Denis Geoghegan is the "white-headed boy" at the beginning, and he is still the same person at the end. All the fine plans to bring him to his senses and set him to work go to naught, and the prospects are, at the final curtain, that he will be just as serenely spolled by his wife, and

as far as the case need be taken. Every-body realized what they were doing; some of the family were even inclined to be bitter about it, but there seemed a sort of fatality about the thing. Denis was born to be a "white-headed boy"; they couldn't do anything to change that state of things even if they wanted to. And that's about the way the audi-GIVE NEW COMEDY

just as serenely spoiled by his wife, and by his children when he has them, and

by their children, too, which is about as far as the case need be taken. Every-

Author-Actor Introduces "Dog Love" to Adelphi Audience. Is Called On for a Speech

Adelphi—If a very loosely constructed play with a puzzlingly diffuse story and unconvincing situations can have much influence on the public people will hereafter hesitate before interesting their money in a dog form vesting their money in a dog farm.
William Hodge's new three-act comedy.
"Dog Love." formerly called "Beware of Dogs." tells about a very estimable young man (Mr. Hodge himself, of course) who to nurse an invalid sister back to health, takes a dog farm and gets into all sorts of trouble not only through the things that the prize dogs do to each other and the neighbors. but through the unsavory reputation his home gets by the bootlegging and steal-ing of his servants and the purposes to which he innocently permits two of his best customers to put it. Of course, a perfectly nice girl gets mixed up in it and he and she fall in love and all that sort of thing and it all comes out Eagle."

happily in the end. If one had never seen a real comedy, If one had never seen a real comedy, this one would prove quite amusing. If one had never seen a genuine com-median, Hodge might, and probably would, provoke to very delighted laughter. It's all a matter of comparisons or relativity or something of that sort. Anyway, Hodge and "Dog Love" very evidently pleased the crowded house last night for they made him come out after the second act and make a speech and there was one man in the back who and there was one man in the back who

and there was one man in the back who couldn't help laughing even when he wasn't intended to laugh. He may be better coached by tonight.

Hodge, who also wrote the show, acted just as his host of admirers have learned to expect him to act. That is, he didn't act at all. He just played himself, with the same unrelieved monotone of voice and expression and lack tone of voice and expression and lack of gesture. But with a show written especially to exploit this characteristic it went well, just as Buster Keaton's frozen face is especially funny where a smile would kill the humorous effect. "Dog Love" is so constructed as to give Hodge a full evening in which to say clever things in response to people who come in first from one side and who come in first from one side and then from the other, and most of the things he says are undoubtedly elever and humorous or else they wouldn't have been used so often before by others. George Barbier in the difficult "heavy" part of the cause of most of Hodge's troubles, does a commendable piece of acting, which would naturally have been expected of him by Philadelphing, who remember him as a dephians, who remember him as a de-pendable and efficient member of sev-eral stock companies. Leighton Stark is clever and convincing in his con-stable role, and Gustave Rolland is really excellent as the Italian man of

Other members of the cast are Mrs. Charles C. Craig, Ann Davis, a charm-ing and natural young girl; Philip Dunning, Edith Shayne, also known on the screen, where her uneducated arms never bothered her; John Webster, a Pekinese and an English buildog. Gwyn Tudor, as the adventuress, deserves special mention, but it is kindest not to give it to her.

Order Reading Theatre Inspection Reading, Pa., Feb. 7.—City officials resterday ordered an inspection of all heatres and public buildings to determine whether they are safe for large

Photoplays Elsewhere

ALDINE—"The Iron Trail." Rex Beach story of Alaska; Ben Tur-pin in comedy; Creatore guest Beach story of Alaska; Ben Turpin in comedy; Creatore guest conductor.

STANTON—"The Four Horsemen of the Apocalypse," Rex Ingram, with Rudolf Valentino and Alios Terry.

CAPITOL—"The Lotus Eaters," with John Barrymore, a satire, directed by Marshall Neilan.

ALHABRA—"A Man's Home," with Harry T. Morey. J. MARKET, STREET—"The Call of the North," with Jack Host.

COLONIAL—"The Wonderful Thing," a comedy-drama, with Norma Talmadge.

GREAT NORTHERN—"Queen of Sheba," with Betty Blythe and Frits Leiber.

IMPERIAL—"The Conquering Power," with Alice Terry.

RIVOLI—"A Trip to Paradise," with Bert Lytell.

BELMONT—"Leasons in Love," with Constance Talmadge.

CEDAR—"Conflict," with Priscilla Dean and Herbert Rawlinson.

COLISEUM—"The Bride's Play," with Marion Davies.

SIXTY-NINTH STREET—"The Match Breaker," with Viola Dana.

LEADER—"The Bride's Play," with Marion Davies.

Marion Davies.

HEADLINER HONORS

Lightner Girls and Jack Norworth Feature Good Bill. Other Vaudeville Houses

Keith's-The Lightner Girls and Newton Alexander in a one-act musical comedy featuring Winnie Lightner & Co., including the Gosman sisters. Vada Russell and Harry Jans, share honors with Jack Norworth, the American singer and composer, in leading the bill this week. The other acts on the card are of unusual merit.

Songs, dances and chatter, plenty of them and of the kind that go over successfully, feature the Lightner Girls' offering. Winnie is in action from curtain to curtain.

Norworth sings many of his own se

lections. His half-monologue and half-song stuff proves winning entertain-ment. Emma Adelphi was at the piano. Grace Huff takes the principal part in the one-act comedy called the "Trimmer," but Clarence Bellair shares honors in a manner that pleases. Ed Lee Wrothe and Owen Martin offer a comedy gem called "Now." For a funny collection of rare humor it would

be hard to heat. The Musical Hunters furnish a novel entertainment. Russell and Devitt are acromedians. Janet of France and Charles W. Hamp appear in a piquant musical playlet entitled "A Little Touch of Paris."

Araby" as the featured attraction. have given us.

This is enlivened with appropriate Inevitably, "Jane Eyre" lacks the music and snappy comedy. Florence "action" quality so persistently delive like an old screen lover. Vola Valc Ingersoll and Joseph Simkins appear in the leading roles. Wilkin and Wilkin rectors would have interpolated action of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an of their own and would have rewritten the laughter market with an own and would have rewritten the laughter market with an own and would have rewritten the laughter market with an own and would have rewritten the laughter market with an own and would have rewritten the laughter market with an own and would have rewritten the laughter market with an own and would have rewritten the laughter market with an own and would have rewritten the laughter market with an own and would have rewritten the laughter market with an own and would have rewritten the laughter market with a l ccent-ic comedy and dancing offering. Other good acts were presented by Juliay Kelety, singer of songs of today: Virginia Hennings, in a comedy play-let; Phil Adams and Girls and Henrietta de Serris and company.

BY WILLIAM HODGE

Queen of Sheba," the spectacular bridge over the gaps thus caused. But only thrilling mystery drama which he has taken no liberties with the both houses. The story is unfolded amid gorgeous settings and fully in keeping with the period depicted. Betty Blythe, ful. the English countryside being very end is shown by this week's bill who has the title role, is making personal appearances at the two houses in connection with the film. An especially good vaudeville show is offered, in which ongs and comedy predominate.

> Cross Keys-Those who are fond of cross keys—Those who are fond of good music ou a large scale were highly pleased with the act offered by Hegeman's String Band. This is a West Philadelphia organization and was a prize winner in the mummers' parade. "Gardner's Maniacs" provided thrills with a burlesque physical culture act. The bill also included the Leightons, blackface comedy: Frances on Mon. blackface comedy; Frances and Ken-nedy, songs, and several other good features.

Keystone—A miniature musical com-edy, "Juvenility," was an interesting headliner. Ruth Glenville, saxophonist, was featured, with a company of ten. A comedy skit, "Roadside Flirtation." was the offering of Keene and Williams. Gray and Byron offered a lively variety sketch. A novel exhibition was given by the Four Casting Campbells. Florence Brady pleased with her songs. Ruth Ro-land was featured in the serial, "White

William Penn-Dainty Marie Lee, a Philadelphia girl, and James B. Dono-van, known as "The King of Ireland." scored a bit in a charactertistic act with plenty of spontaneous comedy. Mr. Donovan has a gripping personality and knows how to get the value of good lines. The Elm City Four harmonized successfully; James Bradbury and son offered an entertaining novelty act. Wanda Hawley in "The Love Charm" is offered on the screen.

Nixon's Grand — Choy Ling Foo
Troupe, a sextet of Oriental intertainors, heads the bill this week. Howard
Langford and Ina Fredericks, in a
playlet; Jack McLallen and May Carson, in the rollicking comedy, "Whoa
son, in the rollic

TROCADERO'S NEW SHOW Trocadero — "The High Flyers" form an attraction of excellent merits. Mile. Dazell has a repertoire of unusual dances, and the cast has such delightful comedians as Raymond Payne, Rene Vivienne, Sid Rogers, Alphia Giles and Caro and Charley. The singing and dancing end of the program are also well taken care of by all concerned.

Caro and Charley are also well taken care of by all concerned.

Shows That Remain

WALNUT—"The Skin Game," Galsworthy drams, built around class distinctions, with Jane Grey, GARRICK—"Welcome Stranger," Aarom Hoffman comedy-drama, with George Sidney, SHUBERT—"The Greenwich Village Follies," third edition of annual show.

show.
FORREST—"Orphans of the Storm."
Griffith spectacular film, adapted from D'Ennery's "Two Orphans."
LYRIC—"Ladies' Night." Turkish bath face, by Charlton Andrews and Avery Hopwood, with John Arthus.

BILL OF NOVELTIES SHOWN AT STANLEY

EVENING PUBLIC LEDGER-PHILADELPHIA, TUESDAY, FEBRUARY 7, 1922

Barrymore has the role of a Chicago

ica. Later, after an unhappy marriage,

she is overcome by a longing to see the old baunts and returns to Paris, where

Locust-Fred Stone is seen to excel-

lent advantage in "The Duke of Chim-ney Butte," which is a comedy with

gence departments, and the local play-

members of the company who did ex-

cellently in minor parts were Moliy Fisher, Gertrude Ritchie, Edmund Carroll, William Davidge, Arthur Ritchie, Harry Wilgus, John W. Lott and Bernard J. MacOwen.

An interesting novelty was the an-nouncement by Mr. MacOwen that,

Mae Desmond and Players in

"Which One Shall I Marry?"

One Shall I Marry?' —asked by a young woman who has offers from a number of men—is the basis of this week's play presented by Mae Desmond and her as-

ociate players.

An unusually elaborate and beautiful

company have congenial roles

Metropolitan-The question, "Which

'Four Seasons," "Carmen" and Lloyd Comedy Vie-Other Pictures Open

Stanley—The city's harshest critic of the photoplay should see this bill. It would convert him if anything could. would convert him if anything could. There are so many good things that a first choice is difficult, but "The Four Seasons," a remarkable nature study, comes pretty near to carrying away the palm. Here, indeed, is the screen novelty of the year. The conception, credited to Charles Urban and Raymond L. Ditmars, is worthy of high praise; its execution is just as fine.

Animals, insects, fish and birds, in-cluding some of the shyest species known, are the actors in this remark-able drama. Their stories are enacted able drama. Their stories are enacted against the changing background of the four seasons. Ludicrous bear cubs and awkward fawn vie for our sympathy in the spring setting, and the great awakening of Nature is actually out-lined on the screen in a series of fas-ADLINER HONORS
SHARED AT KEITH'S

summer scenes, and the coming of winter and its effect on wild life forms a series of pictures that are revelatory—

In addition, there is a condensed ver-sion of Geraldine Farrar's version of "Carmen." But don't get the idea by the word "condensed" that the result the word "condensed" that the result is a jumpy, jerky hash of a screen classic. Instead it is a compact, smooth-running, spirited unfolding of Merrime's great tragedy in which Farrar gives an unforgettable portrayal. Accompanied by Bizet's strains this film is ever a delight and the girls (the "flapper fanettes") can have an opportunity of seeing Wallace Reid with "siders" and a spirit of revense. 'siders' and a spirit of revenge.

Then there is Harold Lloyd's latest omedy, "A Sailor Made Man." It is comed v longer than its predecessors and may not be as continuously anusing, but it is easily one of his best. Where the fun pauses for a minute an interesting and coherent story with thrills and an attractive background take its place. Harold is shown as a youth with

plenty of money and more nerve. Told by his girl's father that he must get to work and quit being a loafer, he en-lists in the navy. He and the girl meet again on the other side of the world, and when an Indian princeling kidnaps her Harold stages a breath-taking and

Attogether it is one of those rare bills in which there are no lagging, boring moments. There is something to please everybody always on the screen, and that, combined with an excellent musical that, combined with an excellent musical Latin Quarter who flees from a wild program headed by Caesare Nesi, make life in Paris to exile in South Amerpretty nearly ideal film entertain-Arcadia-"Jane Eyre" is another of

"Putting It Over" is a humorous of-fering of Chester Spencer and Lola Williams. Lola and Senia appear in the producer and director, terpsichorean tid-bits. Arcadia—"Jane Eyre" is another of her guilty past rises up to block her lose screened answers to the charge longed-for happiness. terpsichorean tid-bits.

Globe—An abundance of real entertainment is offered with "The Sheik of Araby" as the featured attraction.

This is enlivened with appropriate music and snappy comedy. Florence Ingersoll and Joseph Simkins appear in the leading roles. Wilkin and Wilkin of their own and would have rewritten of their own and would have rewritten to the strain of their own and would have rewritten to the strain of their own and would have rewritten to the strain of their own and would have rewritten to the strain of their own and would have rewritten to the strain of their own and would have rewritten to the strain of their own and would have rewritten that is very apparent, has translated its very apparent has

book so as to conform to latter-day ideas. But the story would not have been Bronte's "Jane Eyre." Ballin has faithfully preserved the original. only eliminating such material as could not be included in the allowed length of film and, in one or two places, run-ning separate incidents together to

duplicated amazingly in the exterior by the Orpheum Players, "Three Faces docations discovered by the producer.
The interiors, too, are notably faithful transcriptions of the period of the story and the costuming is quaint and charm-tween the British and German intelliing for those who admire the hoop-

skirt styles.

Mabel Ballin's Madonna-like beauty is excellently fitted to the role of Jane, through the passiveness of the character as conceived by the author does not give her the chances to score that she has had in other roles. She is, however, always a pleasing figure, and even the poke bonnets of the Eyre decade cannot

always a pleasing figure, and even the poke bonnets of the Eyre decade cannot hide her attractive personality.

Norman Trevor is ideally cast as the somewhat forbidding lover, Mr. Rocheater. No girl of today would think of being in love with him, but he is the lover as Bronte conceived him, and both Mr. Ballin and Mr. Trevor have been too faithful to the original book to at nounceme. too faithful to the original book to attempt to modernize its hero.

Emily Fitz Roy, best remembered for her part of the mistress of Anna Moore's boarding house in "Way Down East," does an outstanding character part in the role of Grace Poole, guardian of Rochester's mad wife, and the maniac herself is cleverly handled without too much gruesomeness. Crauford Kent makes an appealing St. John Rivers, and all the other characters are well and pleasers in memory of the "Lost Rod He-Man."

PROBLEM PLAY IN STOCK too faithful to the original book to at-tempt to modernize its hero. Emily Fitz Roy, best remembered for

bandled. Karlton-The plight of a society woman who marries her chauffeur and has an "L" running by her window, and a fake plane that turns into a folding bed in her parlor is contrasted in "Saturday Night" with the equally and case of a washerwoman's daughter who marries a society man and is expected to talk astronomy to savants,

and all the other characters are well

son, in the rollicking comedy, "Whoa tor made "Saturday Night" and, su-Sarah": Kirby, Quinn and Apger, in perficially, it is an entertaining, often eccentric dancing, complete the show. Nixon—Marmelu Sisters, assisted by the two couples, marries them, as described above, shows beyond all doubt Ruth Morris, soprane, in drama and dances, with Frank Marley directing, are the headliners this week. Other nets are: Harry Rose, "King of the Nuts," comedy; Gene Troupe, novelty; Flo and Ollie Waters, "Two Sunbeams"; Paul and Pauline, novelty, and Infamous Miss Reveil. Change of bill Thursday.

Sunbeams Reveil. Change of bill Thursday.

Scribed above, shows beyond all doubt that oil and water will not mix, and then proceeds to unscramble them again. InterlarGed with scenes of gorgeousness and poverty are thrills of a more or less mechanical nature, but real thrills nevertheless. One of the heroes sayes his sweetheart by hanging by one his instrument. Kerr and Ensign offered a novel and appreciated talking and violin specialty. Songs and comic monologues were the oftrain shoots by; the other hero does a rescue in a tenement fire which would seem to indicate that he wore asbestos clothes. A realistic and rough-and-tumble fight between the badly twisted characters is another enlivening fea-

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Chestnut St. Opera House Nora Bayes, with her personality and her delightfully clear enunciation, is again Palace-The idea of a reformed crook doing one last crooked deed to provide for a girl and her invalid mother may doing one last crooked deed to provide the bright particular star at the Shufor a girl and her invalid mother may sound most banal and unoriginal. In the support of two gifted young men.
"Boomerang Bill." Lionel Barrymore's who add not a little to the success of

"Boomerang Bill," Lionel Barrymore's latest starring vehicle, there may be unoriginality, but there is little banality.

That this rather hackneyed plot is as interesting and as believable as it is must be due to Mr. Barrymore's individual efforts plus the diffection of Tom Terris. The supporting cast is by no means inspired, but remains generally adequate.

Who add not a little to the success of her new act, but after all, the thing is Nora, and nothing else will do.

She suffers, "like all funny people, when she becomes serious for the nonce. All and sundry are hereby warned not to laugh when she sings her duet with the Seller of Fans. It is serious.

Next honors go to Carl McCullough. when she becomes serious for the nonce.
All and sundry are hereby warned not
to laugh when she sings her duet with
the Seller of Fans. It is serious.
Next honors go to Carl McCullough.

gunman, who reforms for the love of a girl and then tries a last "Jimmy Valentine" by robbing a bank to get money to provide a home for the heroine's aged mother. He gets caught and serves a jail sentence. They comes the rather unmovie-like touch. He goes at once to the girl, expecting to find the happiness he so richly deserves, and lo and behold, she is married and he is forgetten. There

story within a story, as it opens and closes with a scene on a park bench in which an old detective tells the story of the gunman in order to save a young of the gunman in order to save a young in the field of grand opera border on the story of the exercisting. The McCornnecks Incidentally, "Boomerang Bill" is a of the gunman in order to save a young in the field of gramman from a life of crime. Jack Boyle is the excruciating. Victoria—That old stage melodrama, "Ten Nights in a Barroom," finds adequate presentation on the screen in the with are simply not. Horton and La Triska have an

usual clown and doll novelty, and the show is closed with a faithful imitadirectorial hands of Oscar Apfel. In certain photoplay houses it should be

sort follow one after the other.
Included in the hair-raising parts of the film are a log jam and the burning of an inn, both of which, be it remarked, are splendidly photographed.

The photoplay version, while following the original, has been brought up to date by the skillful pen of L. Case Rus-

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SUARANTEED TEN PENAS drama interlarded, with its scenes in the Bad Lands of Wyoming.

Amidst a background of cattle-rust-ling and cowboy antics, Stone performs his many popular feats of athletic daring smiles a discount of athletic daring smiles at least of athletic daring smiles a EHRETS SLAG ROSFING EHRET ROOFING & PORTY FIVE TEAS MFG. CO.

"Three Faces East" Proves Popular With Patrons of Germantown Stock Orpheum-That "The Bat" is not the

East." It is a swift-moving story of S. W. Cor. 11th and Walnut Sts. 20 S. 10th St.

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by Ralph T. Kettering. There are eleven scenes, with such fanciful names as the Land of Sham, the Forrest of Doubt and the Land of Reality. In Wash and Dry Your many respects it resembles "Every-woman" and shows the same interest-Clothes Without ing struggle between vices and virtues about the character of the heroine. Mae Desmond does excellent work in the main role and other favorites of the

With the LAUN-DRY-ETTE washing machine wringing.

flashes. It has the faults that he has been so often unjustly accused of, and it would seem almost as if he had said, "Now I'll show these people what a real hot-house superficial type of screen feature I can produce." The alleged humor of the Saturday-hight bath is used twice. The audience laughed, with a bit of polite boredom, but it seemed rather like rubbing it in. Conrad Nagel, Jack Mower, Edith Roberts and Beatrice Joy do capable work in the leading roles. They cannot help it if the parts they play are often idiotically impossible. Chestnut St. Opera House—Nora Bayes, with her personality and her 41114

who adds to an excellent voice a fine stage presence and experience on the unusical comedy stage, to say nothing of a half quart of tonic or something on his hair. His telephone monologue was particularly good.

Slap-stick comedy takes a new lease

of life with the appearance of the Lunatic Bakers, a troupe of rough-andhe so richly deserves, and lo and behold, she is married and he is forgotten. There is bitterness in that ending, and it is all the more poignant and appealing in the hands of so skilled an actor as Barrymore.

of immortal memory. At the same time, it is good, very good.
Billy McDermott, the only survivor present a good dancing act, although their vocal efforts in connection there-

tion of Drewlen china figurines by three immensely successful, as tears and comely and shapely young ladies. "KNICK KNACKS" AT CASINO

Casino — Harry Hastings' "Knick Knack" show has a combination of interests which would appeal to the most critical audience. Heading the cast of forty is Tom Howard, a Philasell.

Rogent—Pola Negri appears in still another picture which shows either that she is working overtime or else that she has a storehouse full of films laid by here.

Geiphia boy, who proves himself an excellent comedian in a "wise boob" role. Irene Leary, Mattie Billie Quinn, Helen Fordyce, Phil Peters, Maurice Cole and others have supporting roles. Twelve song hits are interspersed.

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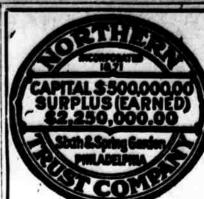
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